

# American Art News

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NEW YORK, JANUARY 27, 1912.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS

Calendar of New York Exhibitions. See page 2.

### IN THE GALLERIES.

#### New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.  
Julius Böhler, 34 West 54 St.—Works of art. Old paintings.  
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.  
Canessa Gallery, 479 Fifth Avenue—Antique works of art.  
C. J. Charles, 718 Fifth Avenue—Works of art.  
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.  
C. J. Dearden, 7 East 41 St.—Old chairs.  
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.  
Duveen Brothers, 302 Fifth Avenue—Works of art.  
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.  
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old and modern masters.  
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.  
P. W. French & Co., 142 Madison Avenue—Rare antique tapestries, furniture, embroideries, art objects.  
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.  
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.  
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.  
Holland Gallery, 500 Fifth Ave.—Modern paintings.  
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.  
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.  
Kleinberger Galleries, 12 West 40th St.—Old Masters.  
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.  
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.  
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.  
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.  
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.  
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.  
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.  
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.  
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.  
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.  
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.  
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.  
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.  
H. Van Slochem, 477 Fifth Avenue—Old Masters.  
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.  
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

#### Boston.

Vose Galleries—Early English and modern paintings (Foreign and American).

#### Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.  
Henry Reinhardt—Old and modern paintings.  
Albert Roullier—Original etchings.

#### Germany.

Julius Böhler, Munich—Works of art. High-class old paintings.  
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

#### London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswell, Ltd.—Fine old masters.

R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

## RISE IN ART VALUES.

A good deal has been written and said in conversation lately about the increase in the prices of paintings by American artists in recent years. The increase was first noticed, of course, in the auction market, the true test of the value which the public puts upon pictures at a given time, when the auction room is a reputable one.

There is probably no more striking instance of the advance in price of an American painting, says the N. Y. "Sun," than in that of the "Grey, Lowery Day," by Inness, recently published in the *American Art News*, and reprinted with additions in the "Sun" Jan. 21. Neither article, it now appears, was correct in detail, and the following is published on good authority.



CLASSICAL BAY SCENE,

Embarkation of St. Paul,

By Claude Gellée (Le Lorrain)

Sold by V. G. Fischer Galleries to Mr. F. G. Mather of Cleveland, O.

Sackville Gallery—Selected pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

#### Paris.

Canessa Galleries—Antique art works.

M. Demotte—Antiques, works of art.

Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.

Hamburger Frères—Works of art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Reiza Kahn Monif—Persian antiques.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Being in want of cash, Inness went to a prominent Brooklyn collector, from whom he borrowed \$150 and gave the picture, "Grey, Lowery Day," as security. A few years later Mr. Thomas B. Clarke, seeing the canvas, wished to buy it, and, as several years had elapsed, the owner felt at liberty to sell it and received \$400 from Mr. Clarke. When sold at the Clarke sale in Chickering Hall, 1889, the same canvas sold at auction for \$10,150. The significance of this price is that the \$150 represents what Inness received.

Other instances of the increase in values of works by Inness are given as follows: At the Richard Halstead sale in 1894 "Silvery Morning" brought \$2,700, and last year a collector paid \$15,000 for the canvas at private sale. At the Wm. T. Evans' sale "Georgia Pines" went to Mr. R. D. Evans of Boston for \$5,900. Two weeks before his sale Mr. Wm. T. Evans paid \$4,200 for the same canvas, and thus made a profit of \$1,700 in a fortnight.

## MORGAN TREASURES COMING.

(By cable to *American Art News*.)

London, Jan. 26, 1912.—During his recent visit here, Mr. J. Pierpont Morgan arranged for the sending to New York at an early day part of his wonderful collection of art objects which have been on exhibition at the South Kensington Museum. The treasures to be sent will include antiques, porcelains, enamels, etc.

(This is indeed important and interesting news, and foreshadows, it is generally believed here, the gradual transference of Mr. Morgan's great collections now in the South Kensington Museum, and in his houses at Prince's Gate to the Morgan Library and the Metropolitan Museum. It is not improbable that even the great Raphael, loaned by Mr. Morgan to the National Gallery of London, and now on exhibition there, may, at no distant day, be seen in the Metropolitan Museum.—Ed.)

## GREAT DIAZ FOR TOLEDO.

The fine Diaz, "Edge of the Forest," which brought \$12,000 at the recent Schaus sale at the Plaza, and which was secured by the late Herman Schaus for \$13,000 at the Henry Graves sale of 1910, was purchased by Mr. Arthur J. Secor, the Toledo collector.

## ART CLUB YIELDS TO WOMEN.

After several years of conflict in the Salmagundi Club over the question of admitting women at stated times to the club house, it has finally been decided to admit on the second Tuesday evening of each month, the wives and fair friends of members.

On Tuesday last the first "ladies' night" programme was given and a concert, which was largely attended and evidently much appreciated, was given. Mr. W. W. Mallory sang, Mr. W. Colson played the 'cello and Mrs. Catherine Blum also sang.

The club is planning a "stag" costume dinner for Feb. 8. J. Sanford Saltus will give a gold medal for the best costume worn by a member, and one for the best costume worn by a guest. Mr. Samuel T. Shaw will give a prize of 100 cigars for the best dressed "lady."

## ARCHITECTURAL LEAGUE.

The twenty-seventh annual exhibition of the Architectural League will open at the Fine Arts Galleries today with the usual private view and reception, to continue through Feb. 17. The annual dinner took place last evening in the Vanderbilt Gallery. A review of the exhibition will be made next week.

The Pennsylvania Academy announces that it has received for its permanent collection, "The Tanagra," Thomas P. Anshutz's well-known figure work, as the gift of friends and admirers of the artist. With the addition of this picture, Mr. Anshutz is represented in the Academy Galleries by three works well exemplifying the various phases of his artistic accomplishments. They are "In a Garret," "Becky Sharp" and "The Tanagra."



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**FORTHCOMING AUCTION SALES.**

Robert L. Forrest Collection.

An exhibition of the interesting and valuable collection of Colonial furniture and old silver made by Robert L. Forrest, Esq., of Philadelphia, will begin at the Anderson Galleries, Madison Ave. at 40 St., and continue, mornings and afternoons, until the sale, beginning on the afternoon of Monday, Feb. 5.

The collection embraces Chippendale, Hepplewhite, Sheraton, and Adam furniture, many pieces being very rare; Girandoles, Mirrors, Clocks, Lamps, and Brasses; beautiful Colonial and Old English Silver; choice Sheffield Plate, and many articles of Pewter. The China, including examples of Spode, Lowestoft, Wedgwood, Staffordshire, and Historical Blue, will appeal to all discriminating collectors. The Chinese Porcelains and Oriental Rugs are of unusual importance. Desirable Books, Prints and Paintings are in this Collection also. Among the painters represented are Boucher, Vanloo, Ribera, Benjamin West, and Sir Thomas Lawrence.

In a note in the Catalogue, Mr. Forrest says that the gathering of this collection has been going on for twenty years, the conscious motive being less that of the omnivorous collector than that of keen delight in personal association with the beautiful. Adding: "Coming in possession of the old Hunt House in Philadelphia, these purchased and inherited objects were brought to a most happy ensemble, where, during the past decade, they constituted the decorations and furnishings of my home, until, in the Spring of 1911, the sale of the house to the College Club, following my purpose to return to Europe after the dissolution of my banking firm, suggested this sale."

V. G. Fischer Collection.

For a quarter of a century, Mr. Victor G. Fischer was an influential figure in the art life of Washington where he drew to his galleries the art-loving public, not only of Washington, but visitors to the capital from the country at large. Last year the dissolution of the V. G. Fischer Art Company (Incorporated), led him to give up

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his Washington Galleries and now the entire property of the company is to be sold without reserve in The Anderson Galleries, Madison Ave. at 40 St., in February.

In the preparation of the catalogue the greatest care has been exercised by the cataloguers to present the works accurately and to secure correct attribution, in which they have been ably supported by Mr. Fischer. In some cases where works by the older painters had been bought with definite assurance of their genuineness, they have been entered as attributed to the artists in order more fully to protect the buying public, it being Mr. Fischer's desire that no doubts shall be raised as to the authenticity of any picture.

In spirit and training Mr. Fischer is first the collector and amateur, with enthusiasm and deep love for works of art, and only a dealer by vocation. With his wide acquaintance with artists and the collectors of Europe and America he has gathered a large and varied collection of paintings covering all schools and periods; also a large collection of curios, bronzes, watches, clocks, fans, snuff boxes, and other articles of vertu. In his New York Galleries Mr. Fischer will devote himself exclusively to the old masters.

**BOSTON (MASS.)**

The annual report of the Museum shows satisfactory conditions. There were many valuable gifts received during the past year, and the total amount of cash donations was \$931,102. In the past five years cash gifts, legacies and subscriptions amounted to \$1,988,405. Among those who made gifts were Dr. Charles G. Weld, who donated his collection of over 1,000 Chinese and Japanese paintings and other articles of Eastern art, and Dr. William S. Bigelow, who presented 14,800 pieces of Chinese and Japanese art. Mrs. Robert D. Evans has proposed an addition to the Museum to contain the picture galleries.

There is an interesting group of portraits of Boston society people at the Doll and Richards gallery, and a fine display of water-colors and etchings by Will Simmons. The exhibition of portraits in oil by Alphonse Jongers at Doll and Richards Gallery contains fifteen examples, several of personages of national reputation. The recent exhibition of water-colors and etchings by Will Simmons in the same gallery, was an attractive one, and the pictures and drawings of animals and birds were noteworthy.

The Boston Art Club in its present exhibition is showing modern American pictures, and has a collection of forty-six pictures which rank in merit with any ever shown here. Most of these are loaned from public and private galleries, and among those who have contributed are Mmes. Gardner and Sears, Walter C. Bryan, and Messrs. Knoedler & Co., Durand-Ruel and Macbeth of New York.

Among the prominent artists represented are Alexander, Benson, Davis, Sergeant, Metcalf, Mary Cassatt, Ben Foster and Daniel Garber. On the east wall of the main gallery is Dewing's "Lady in Yellow," owned by Mrs. Gardner; on the other side, Joseph de Camp's "Fur Jacket" and Tarbell's portrait of Mrs. C., loaned by Mr. Minot, and nearby is John W. Alexander's "Blue Bowl." There are typical landscapes by Willard, L. Metcalf and Elliot Daingerfield.

**NEW ORLEANS (LA.)**

On and after March 1 a fee of 25 cents will be charged for admission to the Delgado Art Museum on Mondays, Wednesdays and Fridays of each week. On other days the public will be admitted free.

The portrait of Gen. Winfield Scott and his army in Mexico, presented to the city after the close of the Mexican War, has been loaned to the Museum by Mayor Behrman. Another picture which belongs to the city, a portrait of Anne of Austria, has also been loaned to the Museum, which purchased "The Hill-side Pasture," by Chauncy F. Ryder.

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Full particulars sent on application.

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## AROUND THE GALLERIES

Mr. Rene Gimpel of E. Gimpel and Wildenstein arrived from Paris on *La Provence* on her last trip some three weeks ago, and is at the galleries, No. 636 Fifth Ave.

A sumptuous, well-written and beautifully illustrated volume entitled "Elizabethan Interiors," by Mr. C. J. Charles, the well-known dealer and "expert," has just been published by George Newnes of London and F. Greenfield of 718 Fifth Ave., New York. The work will be reviewed next week.

Mr. I. Voron of England has arrived and is at the Park Avenue Hotel.

Mr. Edgar Gorer sailed on the *Olympic* for London Wednesday last.

Mr. Frank Partridge is due to arrive from London on Monday. He recently purchased from a private London collection 42 rarely fine pieces of Staffordshire ware, made by Enoch Wood, which are now on exhibition at the galleries, No. 741 Fifth Ave.

At the Ralston Galleries, No. 567 Fifth Ave., an exhibition of recent works by Miss Zelma Baylos will open Wednesday next, Jan. 31, to continue through Feb. 12.

Recent pictures by Howard G. Cushing will be shown at the Montross Gal-

leries, No. 550 Fifth Ave., from Monday next, Jan. 29, through Feb. 10.

The annual exhibition of the American Society of Miniature Painters will open at the Knoedler Galleries, No. 556 Fifth Ave., Thursday next, Feb. 1.

## OBITUARY.

## J. A. Sitgreaves.

Captain Julius A. Sitgreaves, a veteran of the Civil War, and who for four years past was the faithful and efficient sub-editor and exchange reader for the *American Art News*, died suddenly of heart trouble while at his desk and at work in the *Art News* office on Tuesday morning last.

Captain Sitgreaves was born in South Carolina in 1838 and served with credit and distinction until near the close of the war, when, through the loss of a leg in battle, he was forced to retire. With his company he trained and fired the first gun from Fort Moultrie upon Sumter, and when he had just left the Charleston Military Academy—the West Point of the South.

After the war Captain Sitgreaves lived in Wheeling, W. Va., until about 1880, when he came to New York and engaged in journalism. He was a good writer, a trained editor and a keen observer. A gentleman of the old school of manners, he was much loved by his associates, and his loss is deeply felt by them and a host of friends. He sleeps in the Confederate Veteran Camp plot in Mt. Hope Cemetery.

## Colonial Furniture and Old Silver

THE REMARKABLE COLLECTION

OF

## Colonial Furniture and Old Silver

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## Robert L. Forrest, Esq.

of Philadelphia, is now on Exhibition at The Anderson Galleries, Madison Avenue at Fortieth Street. The sale will begin on the afternoon of Monday, February 5th and continue on the afternoons and evenings of Tuesday and Wednesday.

The Collection embraces Chippendale, Hepplewhite, Sheraton, and Adam furniture, many pieces being very rare; Girandoles, Mirrors, Clocks, Lamps, and Brasses; beautiful Colonial and Old English Silver; choice Sheffield Plate, and many articles of Pewter. The China, including examples of Spode, Lowestoft, Wedgwood, Staffordshire, and Historical Blue, will appeal to all discriminating collectors. The Chinese Porcelains and Oriental Rugs are of unusual importance. Desirable Books, Prints and Paintings are in this Collection also. Among the Painters represented are Boucher, Vanloo, Ribera, Benjamin West, and Sir Thomas Lawrence.

## Paintings

Exhibition of Modern Paintings and Water Colors by Dutch, French and American artists, the property of Julius Oehme of New York, will begin on February 8th, preparatory to the sale on the evenings of February 13th and 14th.

A large collection of Paintings and Objects of Art, removed from the Washington Galleries of Victor G. Fischer, will be exhibited and sold in February.

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## AMERICAN ART NEWS.

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## PARIS.

American Art Students' Club . . 4 Rue de Chevreuse  
Brooklyn Daily Eagle . . . 53 Rue Cambon  
Morgan, Harjes & Co. . . 31 Boul. Haussmann  
American Express Co. . . 11 Rue Scribe  
Cercle Militaire . . . 49 Avenue de l'Opera  
Crédit Lyonnais . . . 21 Boul. des Italiens  
Comptoir National d'Escompte . 2 Place de l'Opera  
Munroe et Cie. . . 7 Rue Scribe  
Chicago Daily News . . . Place de l'Opera  
Thomas Cook & Son . . . Place de l'Opera  
Students' Hotel . . . 93 Boul. St. Michel  
Lucien Lefebvre-Poinet . . . 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale  
of art works of all kinds, pictures, sculptures, fur-  
niture, bibelots, etc., will be given at the office of  
the American Art News, and also counsel as to the  
value of art works and the obtaining of the best  
"expert" opinion on the same. For these services a  
nominal fee will be charged. Persons having art  
works and desirous of disposing or obtaining an idea  
of their value, will find our service on these lines a  
saving of time, and, in many instances, of un-  
necessary expense. It guarantees that any opinion  
given will be so given without regard to personal or  
commercial motives.

## AN ILL TIMED MOVEMENT.

The general consensus of opinion in  
the studios and galleries, which we have  
taken time and trouble to ascertain, re-  
garding the recent organization of the  
American Society of Painters and Sculp-  
tors, is that the movement is exceedingly  
ill-timed. Even those artists and art lov-  
ers who have not joined the new or-  
ganization, but who are in sympathy with  
its published platform, in whole or in  
part, and who are comparatively a small  
minority of those seen and interrogated,  
criticise adversely the launching of the  
new Society just at this time, when the  
Federation of Arts Societies are ap-  
proaching a solution of the problem of  
obtaining for New York a suitable build-  
ing or buildings for the housing of all  
recognized art organizations and their ex-  
hibitions.

The opinion is freely expressed that  
it is not only the Academy, although that  
veteran organization is prominent in the  
Federation of Art Societies' negotiations  
for a site and funds for the projected  
building, that is likely to be retarded in  
its plans for a Salon building, but all the  
Allied Art Societies of the city, by the  
agitation caused by the launching of the  
new organization, from the unsettling of  
public confidence that such agitation is  
likely to cause. Why, it is asked, should

not Gutzon Borglum and his associates  
in the new Society, have waited until, at  
least, the negotiations of the Federated  
Art Societies, just now in a delicate stage,  
had succeeded or failed? Why throw,  
even the very small bomb, that the new  
Society has exploded in the Metropoli-  
tan art world just at this juncture?

What has become, by the way, of the  
new Sculpture Society that Mr. Borglum  
and other disgruntled sculptors organ-  
ized some years ago as a protest against  
the regular organization? Ask of the  
winds?

## NOVEL AUCTION INCIDENT.

The action of Major E. S. Turner,  
president of the Anderson Auction Com-  
pany, in calling a halt at a session of the  
Grigsby sale, in the bidding on a certain  
jade piece this week, and forbidding an  
employee of his company—to which com-  
pany a client had given a buying order—to  
proceed, with the result that his com-  
petitor secured the prize, was both a  
novel and refreshing incident. Major  
Turner, as will be seen by our news col-  
umns, explained his action on the ground  
that he did not feel justified in having a  
customer of the company, although said  
customer had placed no definite limit on  
his order, pay more than the sum then  
reached in the bidding, for the article.

We can recall no incident in the history  
of New York art auctions when any auc-  
tioneer or auction house official stopped  
any bidding on the part of his company  
for any client, and we commend Major  
Turner's honest and frank action to all  
American auction houses and auction-  
eers.

## SAVE AVENUE FOR ART.

The invasion of the central portion of  
Fifth Avenue, New York's one Parkway  
below Central Park, by sweatshops  
brought from the east side to the many  
new and huge loft buildings, of which  
too lenient laws and lax building regu-  
lations have permitted the erection, and  
the growing number of these harmful  
places—is a grave present injury and a  
growing menace, not only to all New  
Yorkers and merchants on or near the  
avenue, but especially to the Fine Art  
trade, which has long established its head-  
quarters on this great thoroughfare.

It is unnecessary to describe the almost  
disgusting conditions on the pavements  
at certain hours, that the presence  
of the human treadmills in the buildings  
along Fifth Avenue have occasioned, but  
if they are not checked, and at once, if  
they cannot be suppressed entirely, the  
future of Fifth Avenue as an art centre,  
at least, is not difficult to discern. The  
Fifth Avenue Association, of which every  
member of the art trade should be a  
member, is endeavoring to arouse public  
sentiment to force legislation to abolish,  
if possible, the present evil, and, at any  
rate, to check the growth of the Fifth  
Avenue sweatshop. President Robert  
Grier Cooke of the Association, in last  
Sunday's "Times," pointed out very ably  
and clearly what the Fifth Avenue sweat-  
shop means to New York, and we com-  
mend his story to our readers and pa-  
trons. Save Fifth Avenue from the  
sweatshops.

## RECORD ART AUCTION PRICES.

The second important picture auction  
of the present season—the Schaus sale  
was the first—that of paintings from four  
estates, namely, those of George A.  
Crocker, Frederic Bonner, Alice New-  
comb, and Emily H. Moir, held in the  
bright and attractive ballroom of the  
Plaza Hotel Wednesday evening last,  
was not only most successful in its un-  
expectedly high total of \$236,000 for 82  
numbers, but sensationally broke the  
world's records for any examples of  
Corot and the later Cazin, at public sale.

The combined collection contained  
the rarely fine and large Corot  
"Lake Nemi," which brought \$17,000  
at the Mary Jane Morgan sale of 1886,  
a record price at that period, and a su-  
perior example of Cazin and of the  
Americans, Wyant and Tryon, with an  
unusual Inness. Speculation was rife in  
art circles for some days previous to the  
sale as to the probable price that would  
be brought by the Corot in particular, but  
the astonishing figure of \$85,000 which  
it obtained—the highest ever secured for  
one of this master's works at auction,  
and \$5,000 higher than was brought by  
the larger, and by most critics consid-  
ered the finer, "Fisherman" in the  
Yerkes' sale, surpassed the guesses of  
even the most optimistic dealers. The  
appearance of the Corot was the signal  
for applause. The first bid of \$25,000  
was made by Knoedler & Co., who, it  
was reported, had an unlimited order  
from a customer. When the bidding  
reached the \$50,000 mark, Durand-Ruel  
bid \$55,000 and withdrew. Knoedler &  
Co. continued to bid with again several  
competitors in \$1,000 bids, until \$61,000  
was reached. Then came a bid from  
the Knoedler box of \$65,000, followed  
by a competitive offer of \$70,000. From  
this point the auctioneer, whose task had  
up till then been the one of simply an-  
nouncing the bids, had to work, and suc-  
ceeded by a series of \$500 bids in ob-  
taining the astonishing total and world  
auction record figure for a Corot of  
\$85,000. The picture will probably have  
a place in the noted collection of Mrs.  
W. W. Kimball of Chicago. The Cazin,  
although a good example, brought an un-  
expectedly high price and was bought  
by Mrs. Charles B. Alexander, formerly  
Crocker, as a memento of her broth-  
er. Some pictures fell in price, notably  
the Diaz, which brought \$8,650 at the  
Morgan sale of 1886, and the Zamacois,  
which brought \$3,100 at the Martin sale  
of 1909.

The Corot was originally purchased  
from the artist himself by M. Durand  
Ruel, Sr., in 1865, for 6,000 frs. (\$1,200).  
It was painted and shown at the Salon  
of that year. M. Larrieu purchased it  
from M. Durand-Ruel for 8,000 frs.  
(\$1,600), and the owner exhibited it at  
the Paris Exposition of 1867. About  
that time Durand-Ruel & Sons bought  
back the picture from M. Larrieu, and  
sold it to Baron de Villars for 10,000  
frs. (\$2,000), from whom they repur-  
chased it for 12,000 frs. (\$2,400). It  
was owned by the firm in 1873 when they  
published, in several volumes, the etch-  
ings of the principal pictures owned by  
them. It was etched by Laguillerais and  
is No. 136 in this catalog. Mr. Hecht  
next bought the picture for 15,000 frs.  
(\$3,000) and exhibited it at the Beaux  
Arts Exhibition in 1875. The late Wil-  
liam Schaus was the next purchaser and  
sold it to Mrs. Mary Jane Morgan for a  
price not recorded. It brought \$17,000  
at the sale of her pictures in 1886.

The ballroom was crowded to its ca-  
pacity, and in the audience were all the  
leading New York, Boston and Chicago  
dealers, as also Messrs. Hodgkins and  
Sulley of London, Heinemann of Munich  
and Mersch of Paris, while all the other  
leading foreign dealers were represented  
by agents. There were also in the audi-

ence a number of well-known collectors,  
notably Mr. and Mrs. Charles B. Alex-  
ander, Mrs. F. F. Thompson and Messrs.  
Hugo Reisinger, Henry Babcock, Wil-  
liam T. Evans, C. K. G. Billings, P. W.  
Rouss, A. A. Healey, William A. Crom-  
well, Harrison Williams, Henry Ludlow,  
Alfred Jaretzki and Judge Dugro, and  
Mr. J. H. Secor of Toledo, Ohio, the  
buyer of the fine Diaz at \$12,000 at the  
recent Schaus sale.

Unusual secrecy was noticeable on the  
part of the principal buyers, and agents'  
names figured more largely than usual  
as purchasers in the list given out by the  
American Art Association, which con-  
ducted the sale. Mr. Thomas E. Kirby  
was the auctioneer, and was at his best.  
While in several instances, as above  
noted, unexpectedly large figures were  
obtained and the average of prices ruled  
high, happily so in this dull art season,  
the low figures following some great  
names such as Lawrence, Gainsborough  
and Hoppner, tell their story to the Cog-  
noscenti? But the proportion of poor  
or questioned pictures in the unusually  
good selection from the four estates was  
small. The excellent examples of Bou-  
din from the Bonner estate sold too low,  
and it was evident were not "sustained,"  
as had been anticipated.

The significance of the sale, both to  
the trade and the collector, was that, as  
the *American Art News* has continually,  
consistently and persistently argued for  
ten years past—really good and high  
class pictures are always a good invest-  
ment, and as to poor and doubtful ones—  
well, "let the buyer beware," as was the  
warning in old Rome.

The following table gives the artist's  
name, title of work, buyer's name, when  
obtainable and price on all pictures sold  
which brought \$500 and upwards.

L. Knaus, "Child's Head"; T. Heinemann of Munich	\$755
Blommers, "Shoveling Snow"; Geo. D. Horst.	1,000
Zamacois, "Strolling Players"; R. D. Williams	1,900
Weissenbruch, "Holland Meadows"; R. C. & N. M. Vose of Boston	675
Vollon, "A Donkey"; H. N. Spaulding	725
Diaz, "Edge of Woods"; Harrison Williams	2,750
Daubigny, "Boats on the Shore"; Mrs. F. F. Thompson	3,400
Daubigny, "Evening on the Seine"; Geo. B. Horst	8,000
C. Jacque, "Shepherdess and Sheep"; Geo. Busse	1,350
Diaz, "Venus and Cupid"; Georges Petit of Paris	5,100
C. Jacque, "Sheep in Stable"; Boussois Valadon of Paris	4,300
Corot, "Landscape, Ville d'Avray"; Geo. W. Busse	2,300
Diaz, "Sunset After Storm"; R. D. Williams	6,000
Van Marcke, "Springtime"; R. D. Williams	9,000
Corot, "Lake Nemi"; W. W. Seaman, agent	85,000
Boudin, "Harbor Scene"; A. C. Hudson	1,000
Boudin, "Cherbourg"; R. L. Clendenning	825
Boudin, "Berck-sur-Mer"; R. C. & N. M. Vose of Boston	925
Boudin, "Coast Scene"; Durand-Ruel	550
Boudin, "Cliffs at Villerville"; Durand-Ruel	700
Boudin, "St. Vaast"; Henry Ludlow	675
Boudin, "Camaret Harbor"; Mrs. F. Brown	700
Boudin, "West Wind—Havre"; W. W. Sea- man, agent	1,100
Monet, "Les Jardins de l'Infante"; Durand- Ruel	4,100
Monet, "Near Vernon"; Durand-Ruel	2,000
Twachtman, "Brook—Greenwich, Conn."; J. Nimmo	2,400
J. A. Weir, "William Tell"; R. L. Clendenning	600
Schreyer, "An Arab Scout"; Wm. A. Cromwell	5,000
Gerome, "The Dead Lion"; Wm. A. Cromwell	1,900
B. Vautier, "Botanist at Lunch"; R. D. Wil- liams	1,900
Vibert, "The Canon's Dinner"; P. W. Rouss	3,350
Robie, "Flowers"; R. H. Lorenz, agent	700
Wm. Keith, "The Golden Hour"; H. Reinhardt	600
E. B. Williams, "Block Island"; Harrison Williams	575
C. D. Davis, "Noank Hillside"; Kennedy & Co.	950
Lawrence, "The Ladies Arundell"; Mrs. Lat- timmer	1,500
Hoppner, "Empress Josephine"; Ed. Brandus	1,000
F. De Troy, "Portrait in Red"; O. Bernet, agt.	1,100
Gainsborough, "David Garrick"; W. W. Sea- man, agent	4,500
Reynolds, "Lord Melbourne"; John Singleton	1,100
Henner, "Thoughtful"; W. S. Taylor	1,100
T. Couture, "A French Republican, 1795"; Knoedler & Co.	850
E. Nicol, "Bachelor Life"; Mrs. J. A. Brown	850
Bouguereau, "Cupid"; Wm. A. Cromwell	2,550
Boldini, "Music"; Mrs. Lattimer	3,100
A. H. Wyant, "No Man's Land"; Knoedler & Co.	6,500
D. W. Tryon, "Daybreak"; Knoedler & Co.	3,000
Louis Loch, "Miranda"; Wm. T. Evans	950
G. Inness, "English Coast—Penzance"; H. Schultheis	1,100
C. H. Davis, "Noank Hills"; R. C. & N. M. Vose of Boston	700
E. L. Weeks, "Moorish Street Scene"; O. Bernet, agent	1,175
Kowalski, "Hunting"; Mrs. Alfred Jaretzki	1,250
Cazin, "Home of the Artist at Ecouen"; Charles B. Alexander	25,200
Robie, "Still Life"; H. Reinhardt	900
A. Cabanel, "Meditation"; O. Bernet, agent	700
Bouguereau, "Amour Voltigeant Sur Les Eaux"; Mrs. Lattimer	2,700
Kaemmerer, "French Wedding Procession"; Judge Dugro	1,450



## LONDON LETTER.

London, Jan. 17, 1911.

Dealers, art collectors and art lovers need not feel any discouragement when they look over the statistics, giving the value of art objects sold during the year 1911. It is estimated that 100 pictures have been sold here for 1,000 gs. and upwards. Eleven Raeburns brought £70,000, while in 1877 fifty portraits by the same artist realized only £5,000. Eight years later two of these portraits alone brought £13,000.

At a recent sale Lawrence's portrait of Mrs. Henry Baring fetched 8,000 gs. According to the record, it is safe to say that the London sales, during the past year, amount to nearly £3,000,000.

A cable from Budapest states that Count Ludwig Batthyany's losses, by the burning of his gallery, are more than a million crowns. The money loss is only a small part of the destruction by fire, as many of the most valuable art treasures can never be replaced. Among these was Van Dyck's "Portrait of a Gentleman," one of three to be found in Hungary, a landscape by Paul Potter, a cattle scene by Jan le Duc, and several Dutch pictures. Other valuable art works burned were a fifteenth century Florentine Cabinet, a number of Flemish tapestries and a Venetian cabinet, containing rare specimens of Venetian glass.

It is not often that the architectural paintings of Hubert H. Robert are seen in an English salesroom, although his work is well represented in the Louvre and other French galleries, but at a recent sale at Christie's, his "Fountain of Cupid," 1796, was bought by Mr. Wertheimer for 400 gs., and at the Prince de Conti's sale in 1777 his "Architectural Gallery" brought 2,200 frs.

At the Royal Academy winter exhibition there are several notable old masters, notably Bellini's St. Francis of Assisi, which has not been seen in public since 1857. Among the old English masters there is a scene of "St. James Park," accredited to Hogarth, but there seems to be some doubt as to the accuracy of this attribution, and many critics are disposed to credit it to Canaletto.

If there is anything in the rumor that a wealthy bachelor Peer, who is shortly to be married, intends travelling in America, art circles in the new world will be much interested, for the Peer in question is an enthusiastic art lover. At the same time he appreciates keenly old masters, and is not likely to miss anything worth seeing in that line.

There will be sold at Christie's on Saturday, Feb. 10, 116 old masters, chiefly of the Dutch and Italian schools owned by the late Mr. Lesser, the well-remembered Bond St. dealer, and whose dispersal will make a stir in the trade. There are some rarely fine examples in the collection, notably two Lancret's and a Pater, a good Lucas Cranach, a fair Holbein portrait, two fine portraits by Murillo, and fair to good examples of Bonington, Constable, Old Crome, Hoppner, Lawrence, Lely, Opie, Reynolds, Romney and Zuccheri.

There are represented also Corregio, Canaletto, Francia, Moroni, Pinturicchio, Titian and Paul Veronese of the Italians, and of the Dutch school, Berchem (a superb example), A. Cuyt, Gerard Dow, Jan Fyt, Dirk Hals, van der Helst, Hondiocoeter, De Hooghe, Maes, G. Metsu, Van der Neer, Van Os, Van Ostade, Jacob Ruysdael (3), F. Snyders (2), Jan Steen, David Teniers (4), Terburg, Van der Velde (2), Weenix and Wouverman (2).

Over the seven pictures attributed to Rembrandt, there will be probably a contest only over those entitled "The Falconer" and a "Portrait of a Youth" called "The Admiral," which have fine quality and good histories. There is a good can-

vas, "Repose of Holy Family," from the Mme. de Falbe collection, and another "Portrait of Infanta Isabella," attributed with seeming reason to Rubens, and Portrait of a Lady standing, 84 by 50 inches, from the Earl of Dunmore's collection, attributed with another entitled "Saint Peter," 43 in. by 34½ in., to Van Dyck, will puzzle the "experts."

## BECKWITH FETED IN PARIS.

Special correspondence of the *Art News*.

Paris, Jan. 17, 1912.

Mr. and Mrs. J. Carroll Beckwith were the guests of honor Jan. 12 at a reception given by Mr. and Mrs. Thomas R. Congdon at their studio on the Boulevard Raspail. Mr. Beckwith is well and kindly known here by the old masters of the present French school, men who were the bone and sinew of French art in the seventies, whom he then worshipped and studied, and still honors with rare devotion. Mr. Beckwith, who is a ready and skillful raconteur, was at his amiable best and showed by every word and gesture the ring of a true artistic temperament. He told the assembled artists of his early struggles 37 years ago in the Latin quarter, which then surrounded the Beaux Arts on the Seine. He said that in the present Montparnasse quarter, where now nearly every block contains a flourishing art school, with art-store attachment, and where studios, artists and art students (the real "buggy" sort) are the all-absorbing interest, there were, in his day, only market gardens and huts. "Today," said the veteran painter, "I recall with special interest that back in the seventies two of my predecessors related their memoirs to a group of artists, covering a period of twenty-five years, as I am now doing. They were Homer Martin and E. L. Henry."

"Doubtless," Mr. Beckwith continued, "it was the atelier of Carolus-Duran that started this large neighborhood of foreigners in this then out-of-the-way corner of Paris, and for forty years he has retained the same studio at 11 Passage Stanislas. It was Robert Hinckley, now the well-known painter at Washington, who first conceived the idea of starting a school, with Carolus for master. Hinckley, who had considerable means, had admired the work of the gifted and dashing young Frenchman in the Salon and wished above all things to study under him. He called upon Carolus and asked if he would give him lessons. Duran replied that there was a young Frenchman who had expressed the same desire, and if Hinckley would find him out and take a studio together, not too far from his own, he would come to them twice a week and criticize their work, but he rigorously declined any remuneration whatever. With joy the two men rented a studio at 81 Boulevard Montparnasse, and soon several English and American students joined. My purpose had been to study with Cabanel, but his atelier was overcrowded. I had landed in Paris in December, 1873, and found myself in a restaurant, called, after the proprietor, 'Picot,' where congregated many English and American students, some of whom are now famous: Weir, Brush, Volk and a host of others. They told me of the newly formed atelier, and I joined their ranks. There I found working Frank Fowler, Stephens, Hills Parker, Will H. Low and Boutet de Monvel. Later on, in '74, Sargent came, also Renouf and Kenyon Cox."

"Sargent was only nineteen," he continued, "tall and slender. His parents were anxious about leaving so young a man to the dangers of the Latin quarter."

"By good fortune, I inspired his mother with confidence, and it was decided that we should take a studio together, which we did at 73 rue Notre-

Dames-des-Champs, where we worked and lived happily together for five years, years filled with joy and hope, and now radiant with pleasant memories. No companion could have been more 'chummy' than was that gifted lad. As we worked on we became anxious lest our 'cher maitre' was not severe enough about our drawing. We doubted not his mastery of the brush, for we were taught to paint as he had learned it from Velasquez, but we decided to supplement the morning work of painting with Carolus, by drawing at the Cour du Soir at the Beaux-Arts. This was then, as it is today, the best school for drawing in Paris. Examinations in perspective, anatomy, ornament and history had to be passed, and, even if successful, the student only admitted for six months, when the examination must be repeated."

"At our first trial," said Mr. Beckwith, "Sargent got in and I failed, but at the following examination we were both received, and always after that, until I left Paris. The other day as I passed the school at four o'clock I was interested to see young ladies rushing into the classroom with the men, a thing unheard of in my time. Indeed, there were no 'young ladies' in the quarter in those days. I am sure that the moral influence of so many young girl students has had a good effect on the youths of the Latin quarter, although I am not a believer in mixed classes."

"I am not at all sure," said the artist, "that the conditions in Paris today, for the student of art, are superior to those at home. There is much in modern art over here that appears to me to have departed from the standard and discipline of the past-masters in painting. An easier method appears to have been found, and is becoming quite popular, one that I consider very pernicious, and I can only predict a sorrowful awakening for some of the students here when they come to place their cause before the world upon whose appreciation and support they depend. I am resolute for no lessening of standards, but for a thorough knowledge that can only be obtained by sane training, and well-directed efforts. It is one of the first duties of the teacher to enable his pupil to enter the world of competition, thoroughly equipped to gain his livelihood. The teaching of personal fads of vision, the use of color before a thorough knowledge of form, and other illusive tendencies, popular in Paris today, are not allowed in our best schools in America."

"I am delighted," Mr. Beckwith concluded, "to meet here such brilliant examples of the profession and my countrymen and women. I congratulate you upon being able to enjoy the great opportunities that Paris presents, and I sincerely hope that you will, each and all, bring the successful fruit of your labors back to your native land, where you will be welcomed."

"C."

## INDIANAPOLIS (IND.)

The collection of water-colors now on exhibition at the John Herron Institute is an excellent one, and does not lose any of its attractive qualities by having been previously shown in different cities of the country. Among more striking examples are "A Sea Venture," depicting a small ship in mid-ocean, by Ross Turner, and "Homeward Way," by Charles P. Gruppe, who also has a charming oil, "On the Dykes." Among other interesting studies is the "Morning's News," by Mollie Sale Convey. Alice Schille has a charming little picture, "The Visit," and Paul Hadley, a local artist, shows "The Woodland Stream."

(Prof. M. J. Rougeron, "expert" restorer of antique paintings, 452 Fifth Ave., N. Y.—Advt.)

## PARIS LETTER.

Jan. 17, 1912.

At the Pavillon de Marsan, the fourth exhibition of Japanese prints is enjoying a great success. It comprises the works of Outamaro and the exhibits of the Chavannes, Pellcot and Marcel Bing discoveries. In another gallery the drawings by Daniel Vierge are much admired. At the Galerie Georges Petit, the Société "La Cimaie" has a successful show, and the Valdo Barbey exhibits are in the second gallery. Napoleon Parisani has his exhibition at the Galerie des Artistes Modernes, while Bernheim has still on the Boudin and Aghion Show, Brunner: "l'Exposition des Quelques," Durand-Ruel; the Chinese works of art, and Druet: Henry Hayden's pictures and drawings.

On Jan. 19 the Association of French painters and sculptors will open its twelfth Salon d'Hiver: to continue one month.

French artists and connoisseurs are much interested in the news of the forthcoming Renouard exhibition, which will take place in Berlin at the Galleries of Herr Cassirer.

The important collection of the Marquis de Carcano will soon be sold by auction. All details of the event will be given next week.

## Coming Doucet Sale.

The sensational sale of the Jacques Doucet Collection, the catalog of which is being prepared in great secrecy, will be one of the most remarkable in the history of art auctions, and will revive the history of art in the 18th century. The catalog will be critical and anecdotic, written by the numerous learned workers of the Bibliothèque d'Art and d'Achéologie, that wonderful establishment created by M. Jacques Doucet himself. His collection is one of the rare ones, exclusively composed of 18th century works. Several wonderful Latours are there: The Duval de l'Epiney, from the Orrey de Vignary collection (1745); Mme. de la Regnière (exhibited at the 1751 Salon), from the Vente Denain; "Le Chavalier de Gars," the Maréchal and Mme. La Maréchale de Belle Isle, are grand pictures. The portrait of Marguerite Leconte was exhibited at the 1753 Salon. Some unfinished sketches, such as the d'Alembert, the Marquise de Ramilly, are also included. Perroneau is just as well represented, the portraits of Le Comte de Bastard, executed in 1747, (Vente Wilson,) the "Portrait of a Lady," exhibited at the Salon in 1750, those of M. du Mas de Puységur, M. Duttilen, and a child's portrait. Watteau is represented by numerous powerful drawings, many from the Goncourt Collection. There is a whole collection of Lancret and Pater drawings.

The Boucher "Girl with Dove" is signed 1768; the Greuze is the "Beloved Mother," exhibited at the Salon in 1765. The Fragonard drawings are numerous and of fine quality, especially the "Tivoli," the "Beggar," and the "Visit to the Nurse." There are also some delightful gouaches by Baudouin, and drawings by Moreau le Jeune, Louis Moreau, and de St. Aubin (Augustin and Gabriel).

Among the oils the "Mrs. Grant," by Vigee Lebrun, the "Nigger," by Reynolds, and the Chardins are most remarkable. Notice of the sculptures and other works of art must be deferred until next week.

R. R. M. SEE.

The picture of "The Battle of Lake Erie" which recently was seriously damaged by a vandal, has been restored and will soon be placed in its original position.



## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Art Galleries, 284 Madison Ave.—The Robert L. Forrest collection of Colonial Furniture and Old Silver.  
 Berlin Photographic Co., 305 Madison Ave.—Drawings by Maurice Sterne.  
 Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.  
 City Club—American paintings.  
 Cottier Gallery, 3 East 40 St.—Paintings, etc., by Walter Greaves, to Feb. 10.  
 Durand-Ruel Galleries, 5 West 36 St.—Landscapes by Henry C. Lee, Feb. 1-17.  
 Ehrich Galleries, 463 Fifth Ave.—Early Spanish paintings to Jan. 31.  
 Folsom Galleries, 396 Fifth Ave.—Persian and Babylonian faience, etc., from Persian Galleries, London.  
 Eugene Glacuzer & Co.—Portraits by Ben-Ali Haggin to Feb. 10.  
 Katz Gallery, 103 West 74 St.—Paintings by Guy C. Wiggins.  
 Kennedy's, 613 Fifth Ave.—Early English mezzotints.  
 Keppel & Co., 4 East 39 St.—Etchings by Rembrandt.  
 Knoedler Galleries, 556 Fifth Ave.—Annual impressionist exhibition. Opens Feb. 1.  
 Macbeth Gallery, 450 Fifth Ave.—Oils by F. C. Frieseke to Jan. 30.  
 MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Seventh Group. Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.  
 Montross Gallery, 550 Fifth Ave.—Pictures by Howard Gardiner Cushing. Opens Feb. 1.  
 National Arts Club—Paintings by Otto Walter Beck. Opens Feb. 1.  
 Photo-Secession Gallery, 291 Fifth Ave.—Paintings by Arthur B. Carles to Feb. 3.  
 Powell Gallery, 983 Sixth Ave.—Thumb-boxes by five Philadelphia artists.  
 Ralston Galleries, 567 Fifth Ave.—Recent portraits by Zelma Baylos, Jan. 31-Feb. 12.  
 Reinhardt Galleries, 565 Fifth Ave.—Portraits by Albert Sterner to Feb. 1.

## AUCTION SALES.

Anderson Art Galleries, Madison Ave. and 40 St.—Emilie Grigsby Library. Five Sessions, Jan. 29 at 2.30 P. M., Jan. 30 and 31 at 2.30 and 8.30 P. M.

## EXHIBITIONS NOW ON.

## Seventh MacDowell Group.

The seventh MacDowell Club group display which opened at their gallery, 108 West 55 St., on Thursday, to continue through Feb. 6, is composed of works by eight exponents of the impressionist school, namely, Robert Henri, E. Fuhr, William Glackens, Ernest Reuter, John Sloan. The examples of each painter have been well chosen to show their characteristics and methods.

Of Robert Henri's five typical examples, the best is perhaps his portrait of Mrs. Henri, a splendid piece of characterization, solidly painted. His "Eva Green," a head of a young colored girl, is remarkable for flesh texture and values, and his "Portrait of Mrs. Edward W. C. Arnold," is a dignified and graceful presentation of a charming subject. Homer Boss, whose virile portraits have established his reputation in modern American art, shows several landscapes and portraits, all of interest. Especially good is his "Study in Brown," in which are agreeable color scheme of warm browns, enhances well-modeled flesh. "A Rainy Day" is full of atmosphere and has good color values.

John Sloan has six examples, which, while they prove that he is not a colorist, are truthfully illustrative of his subjects, as for example, "Fifth Avenue," typical and characteristic rendition. "Isadora Duncan," has freedom and grace.

E. Fuhr's group of six canvases are brilliant in color and sunny. Henry

Reuter dahl sends a group of four, of which "Zero Weather" is the best.

Ernest Lawson's beautifully colored landscapes are here. His "Gray Day—Summer," so full of tender tones and depth of painter's quality, is exceptionally good. W. Glackens' five examples are hardly characteristic, and are unsatisfying. A small picture of Washington Square, however, has an interesting color scheme and a nice composition. James Preston shows six landscapes of which "The Orchard" is well lit and good in color.

## Century Club Exhibit.

The Century Club's exhibition for January closed on Wednesday. It comprised the works of nineteen artist members. A group of charcoal drawings by F. Hopkinson Smith was a feature of the display. These were scenes in Venice, London and Paris, and were all characteristic. "Whitehall," "Interior St. Sulpice" and "Market-Chartres" were especially good.

Other artists represented were William T. Smedley, who sent an interesting portrait of a young girl; Carlton Chapman, Ben Foster, with three good landscapes, and W. H. Lippincott, a landscape. George W. Maynard's three examples were characteristically good, especially a portrait of a man, as were also those of H. T. Schladermundt and J. F. Lockman. E. L. Henry had two typical examples, and Robert Arthur, William Walton, Joseph Lyman, William Armstrong, Robert Bloodgood, Bolton Jones (a characteristic landscape), Howard Russell Butler (a landscape), William M. S. Rice (a portrait), and George H. Smillie were all represented. An early Homer Martin was also shown.

## Mezzotints at Kennedy's.

A rarely fine and well-selected number of English Mezzotints are now on exhibition at the Kennedy Gallery, No. 613 Fifth Avenue. These include impressions by T. and J. Watson, Simon, Faber, Boydell, J. R. Smith, C. Turner, Marchi, W. Walker, S. Cousins, V. Green, J. Ylung, S. W. Reynolds, J. Dixon, W. Dickinson, Say, Ward, Finlayson and others, and the subjects are all well known. There are also shown among the miscellaneous subjects J. R. Smith's "Bagnigge Wells," after Sanders; J. Ward's "Inside Country Ale-House," after Morland; J. R. Smith's "Les Deux Amis," C. Turner's "Fortune Teller," after Owen, and R. Earlom's "Four Markets," after Snyders—all most interesting and finely executed plates.

## Carles at Photo-Secession.

One of the more sane—from any conventional art standpoint—of the so-called Post-Impressionists, Arthur B. Carles of Philadelphia, is showing at the Photo-Secession Gallery, No. 291 Fifth Avenue, some portraits, landscapes and still lifes that are both clever and amusing. The artist is evidently well trained and his drawing is good, especially in his nudes and portraits. The portrait of "Mrs. C." is attractive, but not much can be said for that of "Mrs. F.," a study in purple. His "Woman in a Bathtub" is a good study of the nude, but "A Nude—White Clouds and Yellow Valley," has a landscape that could not possibly exist, save in a whiskey dream. It would seem that this artist is playing with Post Impressionism as with a new toy. With his knowledge and ability it is to be hoped he will soon tire of said toy.

## WASHINGTON (D. C.)

The Federal Fine Arts Commission, authorized by Congress, in its recent report, states that it has examined forty designs, involving an expenditure of \$16,000,000 and including statues, fountains, designs for public buildings and historical pictures.

## HOE LIBRARY SALE.

(Concluded)

The sale of Part II of the Hoe Library closed on Friday last at the Anderson Art Galleries, with the grand total of \$471,618.75. Mr. Daniel R. Kennedy was the auctioneer and conducted all the sessions. The cataloging of Part II was done by Mr. Arthur Swann and Dr. G. Martini. Part III may be sold in April.

The principal prices obtained at the closing sessions were as follows:

A first edition of the complete account of the four voyages of Vesputius, of which only four copies are known, three of which are in European public libraries, was knocked down to Mr. W. M. Hill of Chicago for \$8,000. It is a small quarto in two volumes, and cost Mr. Hoe \$3,250. Mr. Quaritch, who sold the book to Mr. Hoe, bid \$3,250 for it.

Vesputius' narrative of his third voyage, printed from small Gothic type on four leaves, in Rome, in the year 1504, went to the same buyer for \$2,500. It is the Barlowes copy, which sold in this city in 1891 for \$800. Only five copies of this work, a small quarto bound in levant, are known to booklovers.

Another edition of the narrative of the third voyage, probably printed in Germany, and of which only eight copies are known, went to the same buyer for \$2,300. The Hoe copy went at the Ives sale in this city in 1891 for \$420.

Another small quarto, containing in addition to the narratives of Vesputius' four voyages the stories of the voyages by Columbus, Vasco da Gama and other early navigators, brought \$3,500. The four volumes are intended for the Newbery Public Library, Chicago.

Other items were as follows: "Tristan," one of the Round Table romances, Paris, 1506; Bernard Quaritch, \$950; Adriaen Van der Donck, "New Amsterdam," Amsterdam, 1655; Dodd & Livingston, \$815; Van der Donck, "New Amsterdam," second edition, Amsterdam, 1656; George D. Smith, \$750, and Izaak Walton, "Angler," first edition, George D. Smith, \$2,600.

## GRIGSBY ART SALE.

The sale of the art property and belongings of Miss Emilie Grigsby opened on Monday in a sensational manner. During the evening sale two bidders forced the price of a set of five jade cups and a tray up to \$6,700, when the bidding was stopped by Major E. S. Turner, president of the Anderson Auction Company, who said, that although a customer had placed an order to buy the set at any price, he felt justified in stopping the bidding, as he felt sure the customer did not expect the price to be so high. The set then went to Mr. M. Mustin, who is an agent buying for a well-known New York collector.

The total for Monday's sessions was \$30,968. Some \$2,050 was paid by Mr. Mustin for a pair of jade vases; and \$110 by Mr. David Belasco for a Japanese temple lamp.

High prices were paid at the two sessions on Tuesday which resulted in a total of \$38,268 for the day. Two gold boxes with singing birds went to Mr. S. Russell for \$400 and to Mr. D. G. Dery for \$325; Mr. Herbert Du Puy paid \$110 for a miniature by Sauvage; six Italian tapestry embroideries from the Pallavicini Palace, Rome, went to Mr. L. A. Letcham for \$6,000; a triptych of carved ivory and bone went to Mr. S. Schinasi for \$980, and Mr. E. L. Long paid \$2,600 for four mural Italian 16th century embroidery panels. Other buyers included Messrs. George A. Hearn, Stuart Duncan, David Warfield and Mrs. D. G. Reid.

A detailed list of the paintings sold on Thursday evening, will be given in next week's issue.



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## CURIOUS FIND AT LEAGUE.

It is thought that the tapestry owned by Mrs. Elbridge T. Gerry was woven for a Louis XVI. design, which will be in the Annual Exhibition of the Architectural League, which opens with the reception to-day. This is one of a series of rare drawings representative of the French School of the 17th and 18th centuries, recently purchased and presented by the Council to the Cooper Union Museum. This collection is known as the DeCloux collection, and contains 350 original designs, forty of which have been arranged for the League Show by Miss Eleanor Hewitt. The famous works of art known as the Chancellor Livingston are of unique character and rarely beautiful in design. The finding of the original drawing used in making these rare fabrics is a most interesting and curious incident.

The tapestries are gay with garlands and wreaths of many colored flowers, with trophies of games of chase and of the fine arts, and with charming episodes of animal life, reminding one of Chantecler. Chantecler has the central position. The peacock and the dog, the pheasant and the fox are fancifully outlined in a romantic landscape.

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## EXHIBITION CALENDAR FOR ARTISTS

WASHINGTON WATER COLOR CLUB, Washington, D. C.  
Sixteenth annual exhibition at Corcoran Gallery.

Works received ..... Feb. 7  
Opening of exhibition ..... Feb. 15  
Closing of exhibition ..... Mar. 3

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.  
Eighty-seventh annual exhibition.

Works received ..... Feb. 21-22  
Opening of exhibition ..... Mar. 9  
Closing of exhibition ..... Apr. 14

CHARCOAL CLUB AND PEABODY INSTITUTE, Baltimore, Md.  
Contemporary American Art.

Exhibits received at Peabody Institute by ..... Feb. 14  
Opening of exhibition ..... Feb. 27  
Closing of exhibition ..... Mar. 17

## IN AND OUT THE STUDIOS

Felicien Phillippe, the Belgian artist, whose works are well known and much admired in California, especially his decoration of the Union League, has taken charge of the class in free-hand drawing of the Y. M. C. A. at Los Angeles. The artist received his education in Antwerp and Paris, and after coming to America located in California and taught in Stanford Seminary.

A. T. Van Laer has removed from his home in Litchfield, Conn., and has taken a studio in the 67 St. Building, where he is at work on a number of New Jersey and Connecticut landscapes.

At his Sherwood studio, Victor D. Hecht is at work upon a portrait group of two sisters. The color scheme is one of warm browns, low in tone. The pose of the sitters is graceful and the composition original and interesting. He is also modeling a nude figure in clay, and in the sculptor's art he shows marked ability.

Martha Walters has recently completed at her studio, 15 W. 67 St., an unusually interesting portrait of Miss M. Temple, in a predominating tone of deep blue, relieved by a black fur neck-piece. The composition has truth and vigor, and the flesh tones are especially well painted. Miss Walters is also painting a portrait of Miss Lotta Picard, the singer, in which the subject's interesting head in a graceful pose is charmingly presented.

Charles M. Lang is painting a portrait of Professor Robinson, of the Albany High School. The work, which is a gift of the pupils, will be placed in the chapel of the school. This will be the fourth portrait painted by this artist for the school. The others are of Bishop Rucker, Mr. Charles P. Carpenter, president of the Board, and Gen. Charles P. Easton.

A portrait of Justice Isaac N. Mills of the Supreme Court of New York, recently painted by Edwin B. Child for the Westchester Bar, has been placed on exhibition at the Bar Association.

The recently completed portrait of President Taft by Arthur Halmi has been presented by the artist to the Hungarian Republican Club.

Emil Carlsen recently sold a large landscape to a collector. Lovely greens, good distance and unusually fine tonal qualities combined to make it one of the artist's best works.

Robert W. Van Boskerck's canvas, "Hostellerie Guillaume le Conquerant," painted at Dives, France, during the past summer, has recently been purchased by Mr. Frank J. Gould. The work is a burst of color and an excellent piece of architectural painting, as well as a picturesque composition. At his Sherwood Studio, he is showing a number of other canvases,

among them "A Florist's Cottage," good in color and charmingly decorative.

Harry Watrous has recently completed, at his Sherwood Studio, an interesting interior, in which are three figures, entitled "The Bursting of the Bubble." A young mother is bending over a table, in a grief-stricken attitude, and two fair-haired children are gazing at her in wonderment. The flesh tones agreeably contrast with a low-toned background. The composition is graceful in arrangement, and the artist has presented his subject with rare sympathy.

A recent landscape by Frank A. Bicknell, "The Last Glow of an October Day," is in his Sherwood Studio. It is a good composition, rich in color, and an unusually fine example of his work.

The Federation of Arts travelling exhibition of oils this season will comprise examples of fifty representative artists. It will start at Omaha, Neb., at an early date, after which it will go to Denver, Col., St. Joseph, Mo., and other cities.

Frederick J. Mulhaupt has sold an important nude to a private collector. He recently painted a landscape commission, "Country Road in Conn." It has good atmospheric qualities, is sincerely painted and has rare color charm.

Robert Hamilton, who has had a studio on one of the lower floors at 96 Fifth Ave., has recently removed to a large studio on the top floor of the same building.

## WORCESTER (MASS.)

There is on exhibition at the Art Museum 162 etchings, most of them by members of the Chicago Society of Etchers. One of the strong pieces is "The Dancing Waters," by G. R. Partridge of Paris. G. E. Burr shows some attractive color prints, and there are eight Venetian scenes by Bertha E. Jaques, while Joseph Pennell is represented by several of his clever etchings.

Thomas R. Congdon, painter-etcher, sends some excellent plates from Paris, where he has painted and etched for fifteen years or more. His "Fountain in the Luxembourg" is his latest and most ambitious work, and has all of the charm of the etcher's line, with the many tricks known only by the few and practiced by still fewer. It is exceptionally true in tone quality, possessing value gradations that only the painter-etcher feels and expresses. His "Palais of the Luxembourg" has an enviable reputation on both continents. It was purchased in the Salon by the Baron de Rothschild, and now is part of his black and white collection. Mrs. Corydon has two prints that show an exceedingly artistic temperament and a thorough mastery of the intricate technique of the etcher's art.

Donald S. MacLaughlan, the etcher, sailed last week for Asola, Italy, where he intends to remain indefinitely.

## SAN FRANCISCO.

A loan exhibition of paintings will be held at the Palace Hotel, Feb. 3 to 17, for the benefit of the Red Cross Hospital, San Mateo, built by Mrs. Whitelaw Reid.

The Board of Managers, under which the exhibit will be held, includes Mesdames Whitelaw Reid, A. M. Easton, William H. Crocker, Ansel M. Easton, M. E. Gallway, Charles E. Green, E. D. Beylard, James Otis Lincoln, Laurance I. Scott, Walter S. Martin, Joseph D. Grant, Mountford S. Wilson, Lewis P. Hobart, A. L. Whitney, W. B. Bourn, Antoin Borel, Norris K. Davis, John Coleman, Percy Shuman, George Garrett, Miss Jennie Crocker, Miss Grace Crosby, Rev. Walter C. Cambridge and Dr. W. C. Chidester.

Despite losses by fire in 1906, which swept away nearly every rare collection here, the city may have an exhibition showing works by Corregio, Sir Peter Lely, Sir Thomas Lawrence, Copley, Gainsborough, Van Marcke, Millet, Corot, Whistler, Sargeant, Henner, Lenbach, Rodin, Daubigny, Barye and other famous artists. Millet's "Man With the Hoe" will also be loaned.

The Secretary of the Treasury has instructed the Collectors of Customs of this port to sell by public auction on Feb. 5 the collection of Russian paintings which have been detained in the Custom House here for the past year for non-entry and non-payment of duties. The pictures, 400 in number, were first imported for the St. Louis Exposition. They drifted to New York and were exhibited by Mr. Grunenwald on Fifth Avenue, and were finally consigned to Richard Partington of this city. Col. Henry I. Kowalsky, Frank C. Havens and others claimed an interest in them. They could be delivered to no one but the consignee, and he did not care to assume the sole responsibility of declaring their value and paying duties on them.

## CHICAGO.

At the Albert Roullier Gallery, J. Olson-Nordfeldt recently held an exhibition of his etchings, most of which, made in recent years, represent scenes in Italy, Africa and Spain. They are characteristic studies of places and types, such as "The Jew of Tangier," "Mohammed" and "Notes from the Orient." He also showed etchings representing Chicago scenes, among them "The Field Museum," "The Blackstone" and "Montgomery Ward Tower." "The Little Hub," "Little Italy" and "Clark Street" are as interesting as the streets of old Paris.

Donald Shaw McLaughlan, whose able work was noticed when he was in New York, had a series of attractive prints on view until Thursday in the same gallery, which were quite as much appreciated as those of his brother artists.

## INDIANA BOOKPLATES.

"Indiana Bookplates," by Esther Griffin White, issued through the Nicholson Press, of Richmond, Indiana, is a handsome volume with over ninety illustrations which include two copper plates, one hand-colored, and four color-plates. The book is printed on buff, deckle-edged paper and bound in vellum.

The reproductions of the plates include those of James Whitcomb Riley, Booth Tarkington, George Barr McCutcheon, Charles Major, Edward Eggleston, Meredith Nicholson, Governor Thomas Marshall, ex-Governor Durbin, William Dudley Foulke, David Starr Jordan and other celebrities of the State. There are several by Howard McCormick, including that of Gutzon Borglum, and by other well-known artists of Indiana.

The book contains, for the first time under one cover, much biographical data and comment on Indiana art and artists, and, since its issuance, has been sold on four continents and received mention in various foreign and native journals.



ALICE GREAVES (TINNIE),

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At his studio, 96 Fifth Ave., John Ward Dunsmore is painting one of his interesting colonial pictures, "News from Yorktown." The subject is characteristically well presented and has action and, of course, historical interest. At his studio there are also a number of landscapes.

Edward Potthast painted several fine canvases in the vicinity of Lake Louise, where he spent a part of last summer. He handles his subject with skill and knowledge, and the canvases have brilliant color and able technique.

William R. Derrick returned a few weeks ago to his studio, 152 W. 55 St., where he is showing some of his characteristically fine landscapes, many of them painted at Short Hills, N. J., where he spent most of the past summer and autumn. "The Bungalow," with fresh greens and great charm of sentiment, is among the best. "The Squall," a beautiful presentment of sky and trees, is another interesting canvas. There is also an interesting snow picture, ably though tenderly treated.

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